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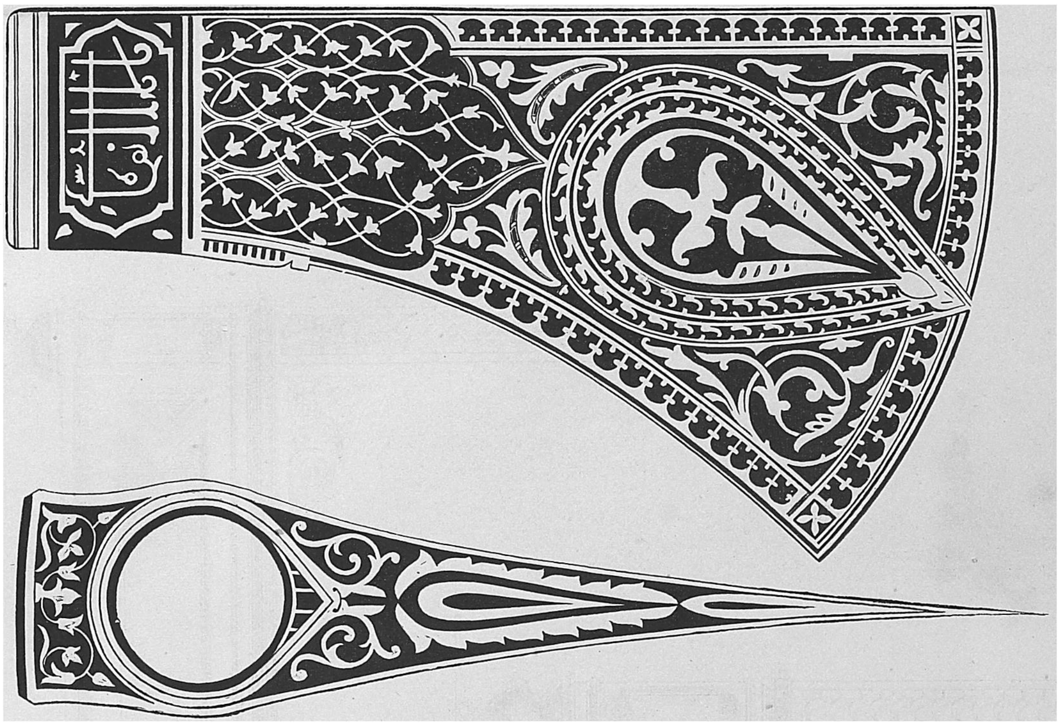

Nos. 18 and 19. Moorish Battle-Axe, from the Alhambra, enriched by gold Ornament on black ground.

VARIOUS.

An Easy Way to obtain Transparent Pictures.

An easy way of obtaining pictures for the magic lantern is described by Professor Morton in the 'Journal of the Franklin Institute'. It is only necessary to take a thin sheet of transparent gelatine, and placing it over an engraving to be copied etch with the sharp point of a file the lines in the original. Then rub in the lines with lead pencil or crayon dust, and the picture is ready for use. The effect of such pictures in the lantern is said to be very good, and they are very easily produced.

Murano Glass, Avanturine and Opal.

Our readers may not be fully aware of the peculiar characteristics of these artificial gems. In days when it was considered an affront to send an unsealed, or at least a wafered letter, two varieties of bronze sealing-wax were in use, one full of little *clashes*, or speckles of golden lustre, and the other in which these speckles were reduced to mere dots. It may have fallen to the lot of some of us to have picked up on the sea-shore a pebble closely resembling the latter. This mineral is called by the doctors in geological science "avanturine". It consists of quartz, with particles of mica embedded. Although a natural substance, it has the peculiarity of being named from its similarity to an artificial product which is no other than the glass of which we speak. It is said that the name was given from the fact that the mixture was discovered *per adventure,* a French workman having unintentionally dropped some copper-filings into a pot of melted glass. The Italian glas-blowers, on the contrary, say the great risk and doubt that attends the manufacture of the article, and the uncertainty whether, after several days annealing, they shall find a mass of the beautiful gold-spangled paste, or one of common worthless glass, is the reason why this peculiar manufacture is termed avanturine. In any case it is a most beautiful material, and its close resemblance to a not very common mineral is a curious instance of the freaks in which Nature no less than Art, at times indulges. The opal glass is an exquisite material for vases or table-ornaments. When seen by transmitted light, it is of a dusty smoky hue, but when by light reflected from its surface, the brighter the better, it trembles with all the quivering lustre of the magic gem that is said to fear the baptism of water. This difference of color when viewed by reflected and by transmitted light, was long considered one of the lost secrets of Art. In the first great Exhibition, a vase belonging to Mr. Rothschild was shown, which was pale green by reflected light, but glowed like a ruby when the ray came through. We should like to see the Murano workmen attempt to reproduce this deeper-toned variety of opalescent glass.

(*The Art-Journal*).

Method of Dyeing Horn Black.

According to C. Burnity, of Stuttgart, horn may be dyed black by a cold process in the following way: — The horn is first to be soaked in a solution of caustic potash or soda, until the surface is a little dissolved, and feels greasy. Then the article is to be washed and treated with Lucas' aniline black, after which it is to be slowly dried and again washed. By exercising a little care, we read that combs with fine teeth may be dyed in this way. The articles look of a dark brown colour by transmitted light but seen by reflected light they are deep black.

To blacken Zinc Statues etc.

Zinc statues and other articles of that metal may be darkened to a bronze colour by first doing them over with a solution of nitrate of manganese and then applying heat. At a moderate temperature, not sufficiently high to affect the zinc, the nitrate of manganese is decomposed, and oxide of manganese is deposited upon the zinc.